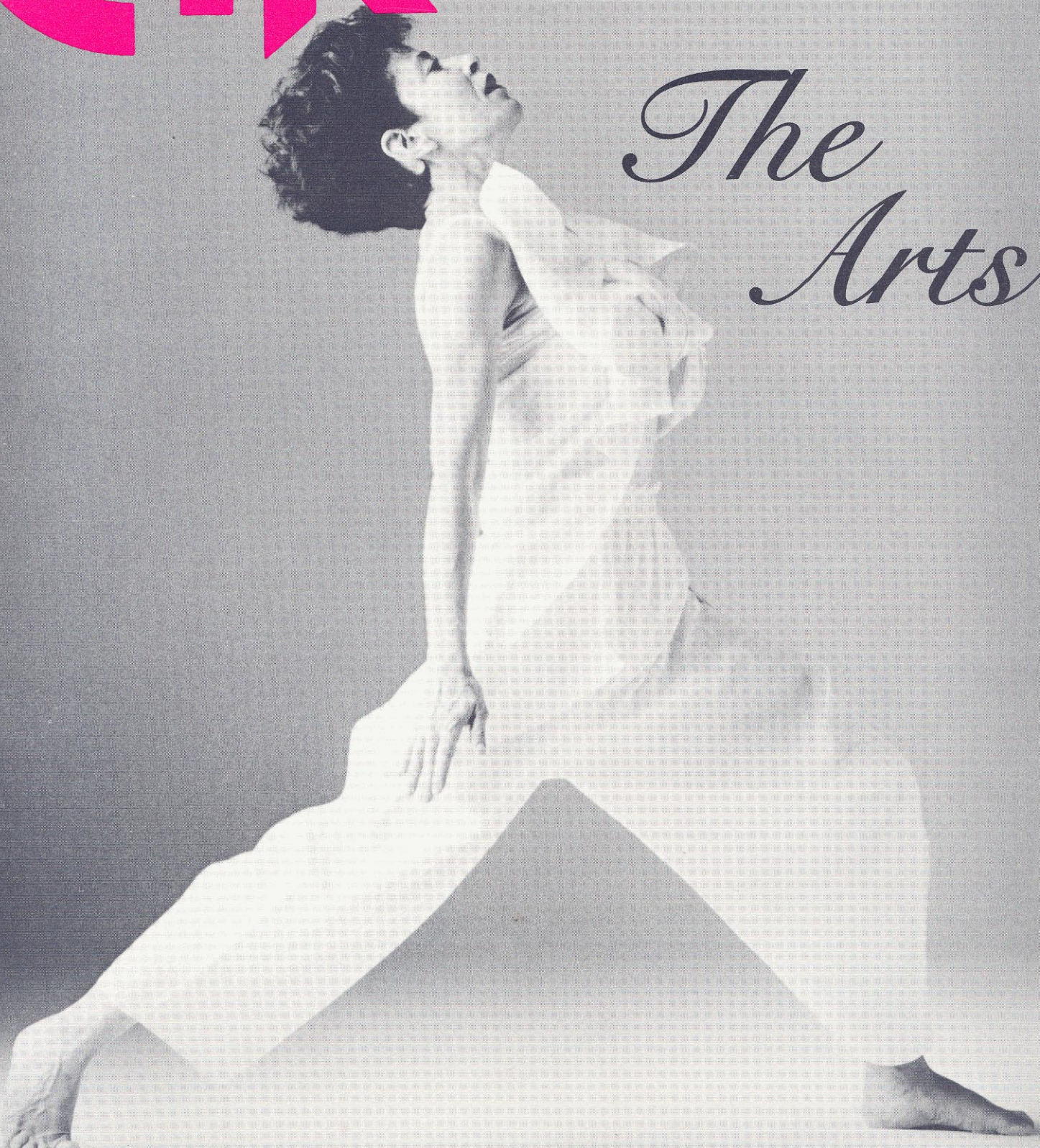


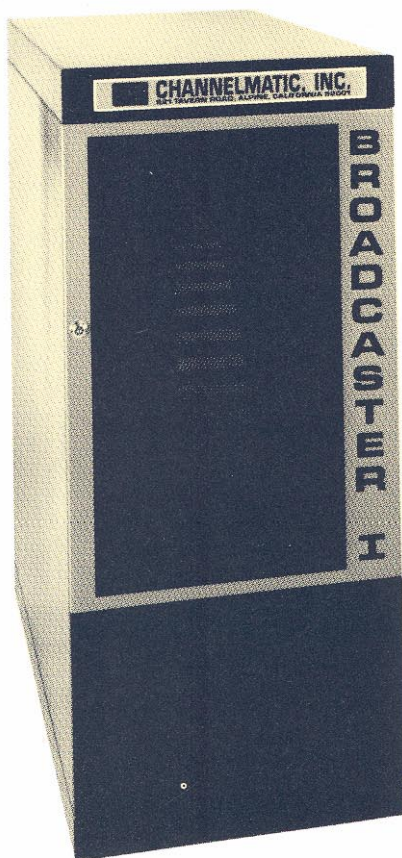
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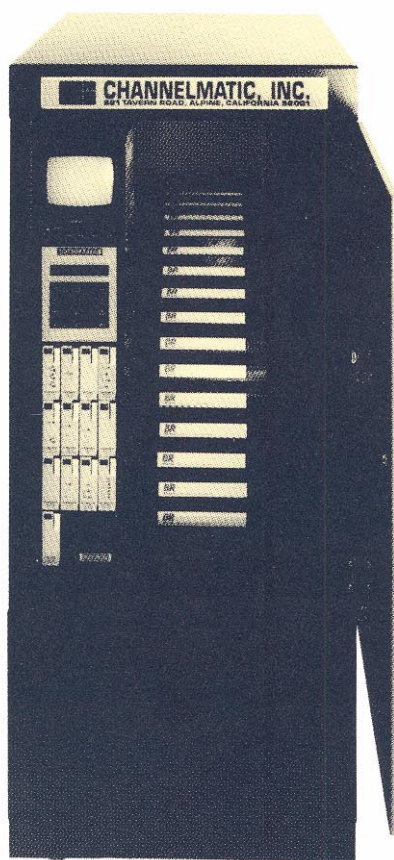
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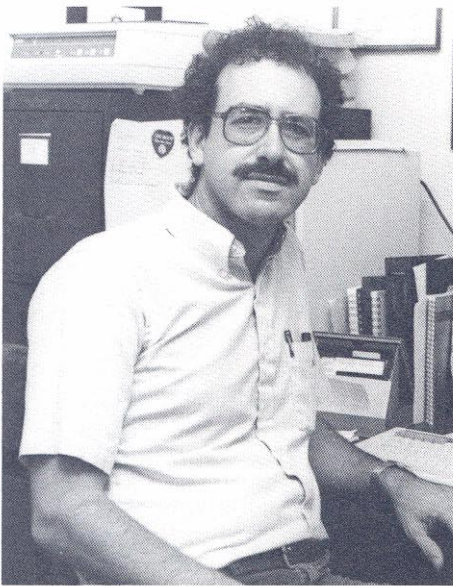
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Letter From the Managing Editor

By Dave Bloch



The Managing Editor of *Community Television Review* has cable!

Those of you who have started up community programming facilities in brand new cable systems and had to wait months or years before you were able to watch the culmination of all your time and energy, know what a heaven-opening experience this can be.

Here in Sacramento, having cable means I can watch two public access channels, an educational access channel, a religious access channel, and an access channel run by the local public TV station. I can listen to an access radio station, too.

And there's Metrocable 28, the government access channel operated by long-time access advocate (and my wife) Speranza Avram. No, we don't watch every Council meeting that comes on, but we do constantly switch back to 28 to see if the tapes are running on time.

We see the blank pages on the C.G. bulletin boards, call in when the audio dies, and watch the technical errors of new access producers we trained ourselves. Their mistakes are our mistakes—will watching TV ever be fun again?

Fact is, it's more fun than ever! These brand new community producers are already doing innovative, creative, and important work in their new medium. Advanced classes in writing, performance, lighting, engineering and mobile production are filling up fast. Producers loaded with *chutzpah* have gotten permission to shoot in union theatres, in the sports arena that has an exclusive video contract with a big production house, and one was flown to Hawaii and back on an Air Force tanker to videotape the in-flight refueling if a fighter over the Pacific!

And I'm working on my first access program in years. I enjoy writing about this field, but it is certainly more fun to really be *doing* it!

ABOUT THIS ISSUE:

I never start out intending for an issue of *CTR* to be weighted towards one geographical location, but sometimes it sure turns out that way. Austin and Dallas, Texas get

the lion's share of the *Arts* issue, with two theme articles and "The Videot Goes to NAB." But we also look at some great work being done by the access corporation in Milwaukee, the Performing Arts Center in Tampa, the Denver Natural History Museum, and an elementary school in Bowie, Maryland.

One page of this issue looks different from the rest. "Unpredictable Vacuum" was desktop-published by Terry Terry and his co-workers in and around East Lansing, Michigan, where "The Electric Way" has been running on access continuously for 14 years. They may not have invented video feedback, but they certainly learned to control it and make it a true art form before most.

Finally, you are invited to remove the center pages of this issue of *CTR*—they contain a subject index to the last three years of this publication. Compiling it was a remarkable experience; there cannot be *any* subjects relating to community programming that some *CTR* volunteer author has not covered. Scan through the index, pull out those old issues, and see where we have all come from (and what we have all been through).



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Unpredictable Vacuum: The Electric Way

By Samuel Wilson Mills

The Electric Way is a weekly live video arts program cablecast over WELM in East Lansing, Michigan continuously for the past 14 years. Is this the longest running live public access arts program in the world? Many of the concepts and techniques used on shows like MTV, David Letterman, Saturday Night Live or Michael Nesmith's "Elephant Parts" have been seen on The Electric Way first. Are the frontiers of public access arts programming in the Midwest? What follows is a personal account by Sam Mills - poet/writer/performer, recounting his involvement.

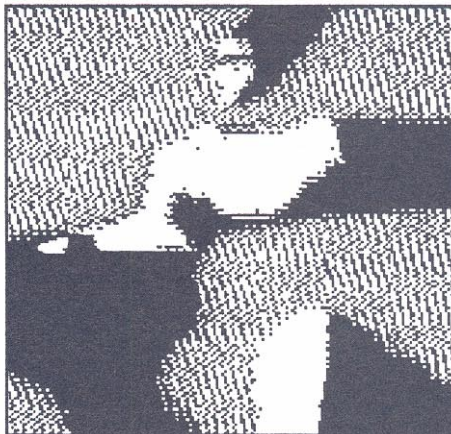
It was a Tuesday night when I first walked in to the public access studios of WELM-East Lansing, Michigan. I had been asked to read some of my poetry on The Electric Way, a local cable TV program that, I was told, had "been around for awhile" and was always looking for someone or something new to cablecast. I had never been on live TV before, the people seemed nice enough, and anyway, it was only local cable...

That was ten years ago. Since then my work on The Electric Way has covered everything from camera to direction, pulling cables to cuing talent. My interest in video as a medium of artistic expression started in those studios, and continues with me today. Mostly, though, The Electric Way is a continuing experiment with the idea of "First thought, best thought", extemporaneous creation, collaborative expressionism, or creating something on TV you can't find anywhere else on the dial. If the E-Way has any rules, it's usually that there aren't any. Because of the informal atmosphere the show's contents are usually decided on by the crew, the number of which can range anywhere from a minimum of 4 (although I think two people put on a show once) to a crew of 20. After the show there's the usual get-together at a nearby bar; the evening's show is discussed and, if there is any energy left, ideas for next week's show are brought up.

There has been more than one occasion, however, when the entire show was

designed less than two hours before airtime. Talent doesn't show; most of the crew doesn't show; or the crew simply didn't have any ideas last week, but they show up anyway.

The nature of the show, its creative expression, means that during its run The Electric Way has seen hundreds of people come and go as members of the crew and this is perhaps the secret of the Electric Way's longevity. Anyone who wishes to work on the show, in front or behind the cameras, can do so. There are knowledgeable crew members around to show someone the ropes of handling



the soundboard, for example, and more than enough support for anyone with enough talent and guts to go on and do whatever they can on live TV. It's that constantly rotating crew, though, that often sets the creative tone of an unpredictable vacuum. People flow through, gather some knowledge, stay for awhile, maybe produce their own show or several shows, work on other people's shows, and eventually, move on. Many who used to come have left the area to become artists/videographers/performers/professional AV producers/writers/whathaveyou in their own right.

In many ways, I feel strongly that the Electric Way has provided, and continues to provide, a dynamic canvas for people of widely divergent talents and interest.

Video, and especially the creation of "video art" is usually a collaborative effort. The Electric Way has always provided the environment for artists and technicians to meet and create and in the process switch places for awhile. Artist as technician, technician as artist. In a medium that does require a relatively high level of technology, the Electric Way attempts, and in my view continues to succeed, in breaking down the barriers between the Artist and Technician, opening up new avenues of creative effort - continually re-discovering the television as an artistic medium in itself.

Art is probably the main premise; hang a painters' work on the blue scrim, do close-ups and pans of his or her work and key in shots from other paintings in the background all while interviewing the artist -- Poets are good because they often like to punctuate their readings with some animated movements. Shows without dialogue, shows with interviews, shows with dancers or musicians or stand-up comics, shows with original skits, shows with nothing but color video feedback and music (an early E-Way trademark).

The prime directive, it seems, is to do something different, something visually and conceptually unique, so that somebody flipping through the channels would stop and watch, if only for a few minutes. Once we interviewed an artist who was visiting from New York and who drove a taxi in Manhattan as a side job. We hired a Yellow Cab for two hours, drove it into the studio and interviewed him as he sat behind the wheel talking about driving a taxi in Manhattan and doing art and how he got his images while driving, superimposing images of his prints and the taxi while he was talking, and such---visually arresting, wild stuff.

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Deep in the Arts of Texas

By John Held

In the pioneering days of small-format video, collectives were an accepted and respected way of approaching documentary television. Videofreex, TVTV, Downtown Community TV, Ant Farm and Media Bus produced some of the most hard-hitting and meaningful video of the early 70's. And although the altruistic sentiments which first drove the individuals associated with the video collectives to band together have been somewhat tarnished by the passage of time, the collective remains a viable and productive means of approaching video today as well. This is the story of one such group.

After a long wait, the citizens of Dallas, Texas finally received access to small-format video equipment and training when Warner Amex Cable opened its first studios in 1982. Among the first videophiles to take advantage of the newly-opened Warner Amex facilities were a group of independent producers-to-be, most of whom met for the first time through the mandated basic access production class. They continued their association under the name of "Arts Eye," and after two years of cable programming on the local arts scene, producing some twenty hour-long programs, were asked to produce programs for public television. Becoming disillusioned with this new-found vehicle for fame and fortune, "Arts Eye" returned to its roots to produce a weekly three-hour program of live arts programming over cable.

THE PROCESS OF "ARTS EYE"

"Arts Eye" varied in size from ten to fifteen producers. They were all volunteers, with occupations ranging from makeup artist to theatre critic, librarian to commercial artist. Despite a lack of finances and formal schooling in video production, the early cable shows were praised by the art critic of the *Dallas Times Herald* as programs which "cover the arts in Dallas more thoroughly and with more flair than commercial or public television."

The format for the shows consisted of



Front row: Linda Lunsford, Diana Chase, Pam Lange and J.R. Compton. Back row: Twylla Tsamis, John Leveranz, Charles Dee Mitchell, Joe Bard, Julie Ryan, Kinney Littlefield, James Chefchis, John Held, Jr. and Pam Nelson. Photo: Andy Hanson

approximately ten segments lasting from three to six minutes in duration. The segments were then tied together in a studio setting. Each monthly cable show required two group planning meetings; the first to discuss and decide upon the segments to be shot, and the second to review the edited material and decide upon studio assignments.

Since all of this was being done with little more than the commitment and creative energies of the independent producers and artists involved, the main reason for doing anything at all was—fun. Producers

picked the subjects they wanted to cover and put together crews whose members enjoyed each other's company. All found the cover of being "television producers" a great way to meet community artists they respected and wanted to know better, as well as to meet the occasional art "star" in town for a gallery opening. What evolved was a lively, diversified program reflecting a wide spectrum of the arts.

The unifying force behind "Arts Eye" was the participation of John Leveranz, then the video and cable coordinator for the Dallas Public Library and currently the

head of his own production company. It is highly unlikely that the group would ever have held together without his patient hand. As the member with the most editing experience, John would meet with the individual producers after they had gathered their video footage and work with them in editing the material. This gave the program a unified look.

After the segments had been decided upon, shot in small crews of two or three persons, and edited with the help of Leveranz, the program was then assembled with the live-on-tape studio segments. Program hosts were selected from the group, the honor usually going to John Branch and Dee Mitchell, theatre and art critics, respectively, for the *Dallas Observer*, a local alternative newspaper. Together they would introduce the shows and segments, give updated calendar information, and offer overviews of the Dallas art scene as it was functioning at the moment.

An interesting feature of the studio segments was that local artists, often with national followings, were recruited to design the sets for different shows. Several programs were also done on location using a van provided by Warner Amex, at an alternate art space (the 55X Gallery), and once at the crew's favorite watering hole.

In spite of the energy and talents of the cast and crew, the studio portions of the series were probably its weakest link. While the videotaped segments took a fresh approach to looking at area art, the studio segments tended to ape broadcast TV programs like *PM Magazine* and *Entertainment Tonight*. And, of course, they suffered in comparison. There was some discussion of dropping the studio portion in favor of simply rolling from one videotaped segment to another, but while the studio setting might have detracted from the overall look of the series, it allowed the "Arts Eye" producers a place to get together in good-natured comraderie. And the *feel* of the program was always at least as important as the *look*. Job roles on the set were rotated each month. Camera, direction, videotape handling, stage managing, and audio fundamentals were learned by all.

In addition to the regular programming mix of local art and visiting artists, special thematic programs were also produced. Two programs featured art activities in specific areas of the city, Deep Ellum (the emerging "Soho" of Dallas) and Oak Cliff. After six programs, a "Best of Arts Eye" was culled from the 48 segments produced. The first live cablecast of "Arts

Eye" was on the theme of "low tech," which showed how an actual program was produced. Another live program featured performances of dance, performance art and music.

THE TRANSFER OF POWER

By the end of Year Two, everyone connected with "Arts Eye" had had about enough. Dallas was in the midst of a transfer of the cable franchise from Warner Amex to Heritage Cablevision (eventually completed in October 1985), and publicity, which was never very good to begin with, became even worse. Most important, after two years of no pay and little credit, the producers' interest dissolved to nothing.

Fortunately, the good thing about videotape is that although interest may fade and funding (when there is funding) may dry up, the programming remains. For a two-year period, "Arts Eye" had documented a substantial area of the Dallas art scene. The series had captured visiting artists such as Sol Lewitt, Bruce Nauman, Joel Shapiro, Judy Dater and Shirley Clark. It had chronicled the birth of new arts districts in Deep Ellum and Oak Cliff, the move of the Dallas Museum of Art to new quarters, and the emergence of artforms new to Dallas such as performance and video art.

After a lag of several months of inactivity, encouraging news developed. The Dallas public television station, KERA-TV, expressed interest in picking up the program. A series of meetings between the

"Arts Eye" producers (thirteen at this point) and producers at KERA came up with a plan to produce a one-hour pilot show at the station's expense (about \$25,000, which had been earmarked for local production). The pilot would follow the original cable format, videotaped field reports wrapped up in a studio setting with a host.

KERA-TV assigned a videographer to the group to do the actual shooting. John Leveranz retained control of editing. Content wise, the only change from the cable experience was coverage of a wider geographical area—KERA serves not only Dallas but Fort Worth, Denton, and most of northeast Texas.

Reviews of the pilot program were ecstatic. "Arts Eye' Gives Insightful View of Local Arts," lauded the *Dallas Times Herald* in its headline. The *Dallas Morning News* countered with "Arts Eye' Inspiring Use of Television." KERA, doing its part, gave the show lots of print and broadcast publicity.

Unlike cable, broadcast television gave the "Arts Eye" producers immediate audience feedback from overnight ratings. The show garnered a 3.5 share of the audience on the initial broadcast, and a 1.5 share on a repeat showing. That translated to 100,000 homes—more than the seating capacity of Texas Stadium. "Hey, we're up there with the Cowboys!" The group got paid, got watched, and were besieged by artists. But there were problems.

KERA may have put up \$25,000 to fund the program, but the producers felt the money was misplaced. After having

Continued on Page 34



"Arts Eye" on location.

Community Television and the Arts: Austin Style

By Lynda Suzanne Lieberman

The week of November 18-25, 1986 was designated by Congress as National Arts Week. The congressional resolution stated that National Arts Week '86 "provides a focal point to celebrate the diverse cultural heritage of the United States and the vitality of contemporary writers, artists and performers." President Reagan's official proclamation called upon "the citizens of the United States to observe the week with appropriate programs and activities."

It is not surprising that Austin, Texas rose to the occasion with the mayor and governor following suit, making similar proclamations. After all, this city proudly claims Lyndon B. Johnson, the President who established the National Endowment for the Arts two decades ago.

Austin boasts an international reputation not only for its thriving music scene and vital dance, theatre and visual arts communities, but also for Austin Community Television (ACTV). Arts activity combined with ethnic diversity had made Austin fertile ground for active participation in the national arts celebration. Initiated by local arts service groups, the Austin Chamber of Commerce took the lead and spearheaded the effort. "Take Art to Heart" was the theme for the local festivities.

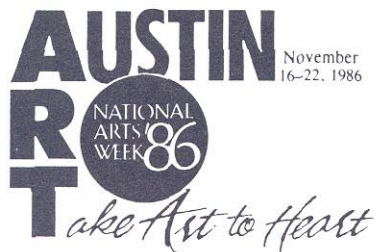
AUSTIN COMMUNITY TV "TAKES ART TO HEART"

ACTV manages Austin's public access channels 10, 32 and 33, known as *Austin Access*. "Early on in the planning for National Arts Week '86 we saw ACTV as a key player," says Ella Gant, Project Coordinator for Austin's local effort and a public access producer herself. ACTV's Public Relations Director was invited to serve on the 30-member Arts Week planning committee.

A sampling of visual, performing, folk and video arts programs were scheduled every evening on the Austin Access channels throughout the week. The shows were primarily produced during the previous year, although one premiered during the

week and another was a six-year-old classic. Promotional spots and a video public service announcement were produced by ACTV for cablecast on the public, educational and government access channels.

The Chamber published a calendar highlighting arts events throughout the city and on the Austin Access channels. "The arts are good business and a part of the



exceptional quality of life Austin enjoys," explains Nan McRaven, Chamber Vice President. "We welcomed the opportunity to promote the week's events."

The promotion efforts, coordinated by the local planning committee, resulted in prominent coverage in the media, particularly in the local paper. Feature stories ran throughout the week and the daily listing of events on the front page of each "Arts and Entertainment" section included the programs on the Austin Access channels.

ACTV AND THE ARTS COMMUNITY

ACTV has been an integral part of the local arts community throughout its 14-year history, from being represented at the Governor's mansion to celebrate National Arts Week, to cablecasting of urban youth "hip-hop" culture programs—featuring rappin', scratchin', deejaying and graffiti. In 1983, ACTV was recognized by the Texas Arts Alliance and the Texas Commission for the Arts with a "Texas Arts Award for Distinguished Contributions to the Arts."

In 1986, more than 600 arts and entertainment programs were cablecast on the Austin Access channels managed by ACTV. These programs totalled nearly

400 hours and represented eighteen percent of the total hours of programming and about twenty percent of the programs.

Community television has a lot in common with the arts, explains visual artist Raul Valdez. "Art should be an integral part of society—instead of something separate and out of touch with people," says Valdez, who is responsible for a number of local mural projects and has participated in public access productions. "I involve people in my work and ACTV does the same thing by giving access to media. I give people paint brushes and ACTV gives them cameras. Given our technology today, community television is the most logical thing around."

Public access provides a vital avenue for artistic expression in Austin. ACTV's successful relationship within the Austin arts community is based on a persevering commitment to the "first-come, first-served" philosophy of public access television, a solid history of diverse programming, and a variety of cooperative community efforts throughout the organization's existence.

"FIRST-COME, FIRST-SERVED" RESOURCES

Community television provided a forum for arts programming as early as 1973 when a live music show was cablecast from a mountaintop just west of town, at the headend of the cable system. In 1976, through a grant from the Texas Commission on the Arts and Humanities, a national arts series was cablecast with a week-long showcase of local productions highlighting dance, theatre, poetry and music.

Throughout the years, the availability of "first-come, first-served" production resources has not only encouraged artists like post-modern dancer Diana Prechter to integrate the television medium into their work, but has produced a variety of unique programs, unlikely to be found anywhere but on public access television.

"I think that one of the best things about being a working artist in Austin is the

quality equipment and services provided," says Prechter, who has lived and worked in Austin for seven years. "Creating programs of my dance for ACTV has been a primary component of my performance projects."

Non-traditional arts programs have featured so-called "disabled" artists, such as Tom Giebink's series showing the artistic development of blind youngsters, or the programs highlighting performances by the American Deaf Dance Theatre or focusing on a multi-arts workshop with retarded adults.

DIVERSITY ON THE AUSTIN ACCESS CHANNELS

Austin's cultural diversity has been reflected in all the arts represented on the public access channels. Music programs, for example, have included *conjunto* music and Latin-influenced jazz, country and western, gospel and blues, rock-a-billy, punk, garage and oompah bands. Shows have featured the Austin Symphony and Jerry Jeff "Mr. BoJangles" Walker himself.

What role does community television play in Austin's music scene? "Quite a big one," says music videographer Tim Hamblin, who serves on the Chamber of Commerce Music Advisory Board. "The list of shows is quite impressive. You can see tomorrow's stars today! For example, Timbuk 3 and Charlie Sexton premiered on Austin's public access channels and later became major national acts. People can see a wide range of local bands and discover that although they may have odd names, they're worth listening to." Hamblin has been producing the series "VidEot's Choice," an eclectic mix of music videos and live performance clips, for three years.

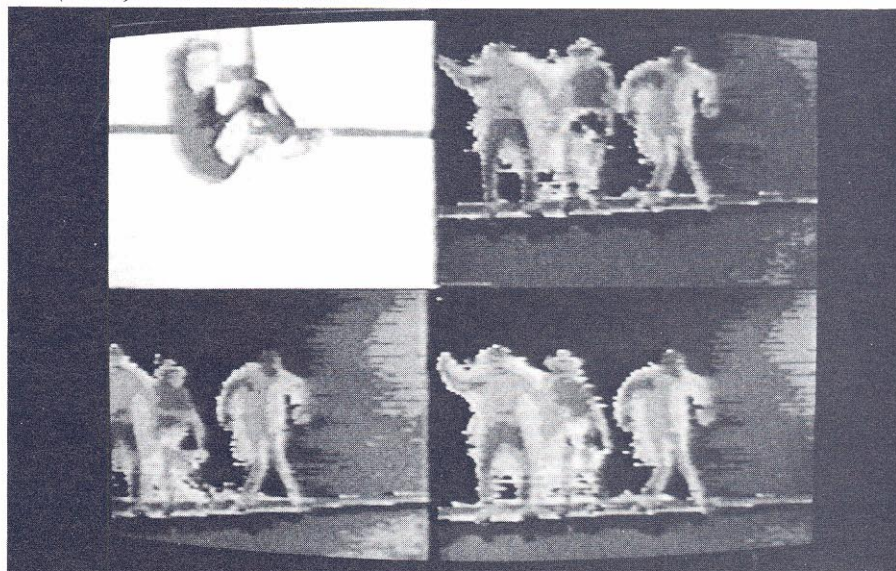
Public access programs have educated the community about the *business* of the arts—such as the local arts group which sponsored and taped a City Council Candidates' Forum about the arts, the Texas Fine Arts Association show on health and safety risks in the arts, the local Music Composers and Songwriters Competition and the statewide Texas Arts Awards ceremony.

Local arts shows are as traditional as a community theatre production of Shakespearean drama and as informal as a comedy "works-in-progress" workshop. The age range of the public access arts audience is also wide. Austin Video Theatre, Capitol Youth Report or the "Small

Continued on Page 10



Arts programs claimed a number of the 1985 Austin Access Video Awards: (above) "The Pure Gold Gospel Show," Producer: Reverend Joshua Wilson; (below) "Fresh," Producer: Abe Cortez.



Promoting 'Take Art to Heart'

Here are the steps used by Austin Community Television to promote its National Arts Week '86 programming:

1. A video **Public Service Announcement** for National Arts Week '86, as well as individual **promotional spots** for the Austin Access program showcase were produced and cablecast.
2. A **display board** in the Central Access Center was designed to promote the week's community arts activities, including the shows on the Austin Access channels.
3. A full-page **newsletter article** pro-

moted National Arts Week '86 and the fourteen programs scheduled during the week.

4. The weekly "Program Highlights" column published in the **Sunday newspaper** focused on the showcased arts shows.

5. **Press Packets** were distributed to public access talk show producers, informing them of the availability of guests involved in National Arts Week.

6. ACTV's Public Relations Director served on the **local steering committee** for National Arts Week.

Austin Style...

Continued from Page 9

Faces" soap opera feature children's acting, scriptwriting and directing. Children's work is complemented by the award-winning documentary of the octogenarian quilter, Bea Strawn. The channels have featured painting, potting, poetry, sculpting, spinning, sewing, and even good old Texas hat making.

"Through public access, artists bring their work from the theatre, studio or gallery into the living room of their audience," says ACTV President Alan Buller. "It not only documents the work of local artists, but it also encourages viewers to participate in community arts events outside their home."

"People constantly tell me they see me on TV," says Diana Prechter. "Even my 80-year-old neighbor across the street has watched my most recent program more than once. She would *never* come to see my show—I could never get her to a live performance."

RELATIONSHIP BUILDING THROUGH COOPERATIVE COMMUNITY EFFORTS

Cooperative partnerships with arts groups and individual artists over the years have laid a foundation for a broad base of arts community support and involvement. Workshops, seminars and residencies are often co-sponsored by ACTV and local cultural arts organizations.

Now in its third year, the Southwest Alternate Media Project, for example, has



Another Austin Access Award winner: "Raul Valdez: Mural Artist," Producer: Tom Bleich.

worked with ACTV and Laguna Gloria Art Museum to sponsor visual artist residencies in addition to producing "The Territory," an annual public access series showcasing the work of independent filmmakers in Texas.

Relationships with individual artists as performers and as producers have also developed. This year, ACTV has offered its non-profit organization status as an umbrella for more than fifteen funding proposals submitted by artists seeking production support. Potential funding sources include the National Endowment for the Arts, the Texas Commission on the Arts and the recently-created "Arts on Austin Access" project co-sponsored by the City's Arts and Cable Commissions.

According to Austin Dance Umbrella Executive Director Vaness Dudley,

ACTV has been a significant partner in the Austin dance community. "It has helped tremendously with audience development, multiplying exposure many times over." The partnership between the access and dance communities has been mutually beneficial. "While the promotional and artistic value (of access) to the dance community has been great, the quality of our professional dance community has also enhanced access as a vital artistic medium."

COMMUNITY TELEVISION — THE MOST LOGICAL THING AROUND

Access provides an opportunity for publicizing many performances out in the community that otherwise could not be promoted, according to Eloise Burrell, a musician and former Director of the Black Arts Alliance. "We were able to make PSA's and present impromptu programs that could provide communication with the public," says Burrell. "I've had a lot more visibility as a musician just because of the programming flexibility of ACTV," she says. "I would even daresay that it's the only exposure that's guaranteed. Because if we can produce a videotape, we know that somebody will get to see it."

Lynda Suzanne Lieberman is Public Relations Director of Austin Community Television in Austin, Texas.

Classified Ads

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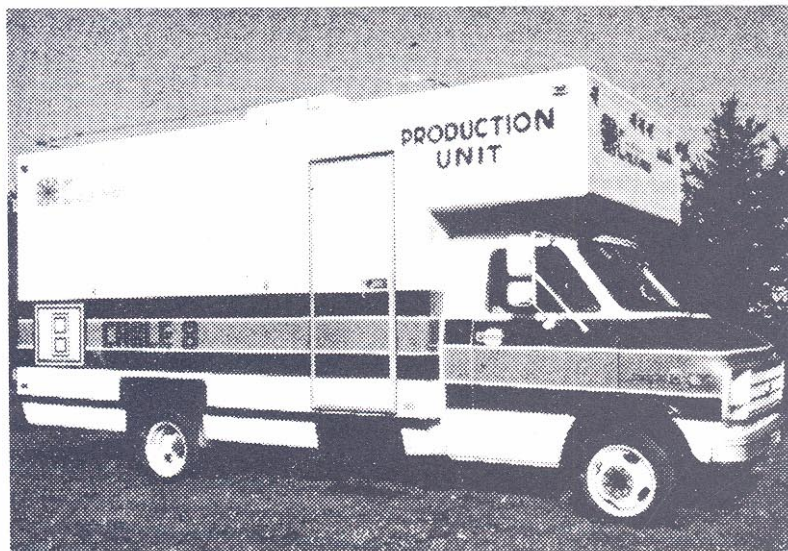
CHARACTER GENERATOR

FOR SALE — "Marquee" model CG-800 character generator from Beston Electronics. 1983 model. Very good condition, features an 8-line message generation system and a 16-page sequence with crawl line. Contact Cindy West, Franklin Community Education Center, 95 S. Fremont St., Coldwater, MI 49036; phone (517) 279-9711, ext. 214.

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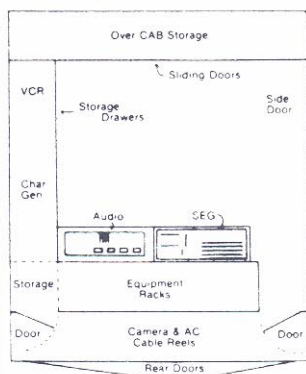


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Tampa Bay Performs

By Andrea Graham

An interview with Baryshnikov, a documentary on Marcel Marceau, drinking coffee with Liza Minelli during a rehearsal break, backstage rap sessions with The Four Seasons — exciting programming like this will help inaugurate the opening of the Tampa Bay Performing Arts Center (TBPAC) and the introduction of video to Channel 41, the channel of the TBPAC.

On the air since March 1985, Channel 41 is one of the several community programming channels that Jones Intercable has made available to the City of Tampa. Currently, the channel is programmed by a group of volunteers as an alpha-numerics bulletin board. Screens include a local arts calendar, Shakespeare quotes, a history of musical instruments, "Turntable Tidbits," biographies of major artists, quotes from works of American playwrights, and, of course, information about the TBPAC.

Once the channel becomes fully activated with video, the goal of the channel will be to promote the performances happening at the three-hall performing arts complex that is scheduled to open in summer 1987. We will also use the channel to increase awareness, to help educate, and to entertain.

Meanwhile, TBPAC cable TV volunteers have been working at the Jones Intercable public access center to learn how to produce television. The fruits of this hard work have culminated in "From the Center," a weekly interview program highlighting people involved in the design, building and managing of the Center as well as artists from the community. The show has been cablecast for about six months on the public access channel. A new program called "Off Center" is just starting production and will consist of comedy skits, performance of original works, and creative, innovative video shorts.

Once TBPAC's channel is cablecasting video instead of just the alphanumeric bulletin board, local production will be only a small part of the programming. As major artists are booked to perform at the Center, video clips will be requested from their agents so that an interesting "What's Hap-



Tampa Bay Performing Arts Center. Photo: Dan McDuffie.

pening at the Center This Week" show can be produced. In addition, video programs from the various distribution houses and other access channels around the country will be cablecast.

Another aspect of TBPAC's cable TV operation is documenting the building of the Center itself. For several months, a committed group of videographers and assistants have donned hard hats and dragged video equipment all over the construction site of the new Tampa Bay Performing Arts Center. This "video archive" is updated about once a month with a new site shoot. It is difficult work, as this archive journal record shows:

It's about 110 degrees in the shade, the equipment has made one shoulder permanently lower than the other, one leg of the tripod is sinking into Mother Earth (why only one leg? why can't all three sink in unison?), we almost lost our audio man under a concrete slab that was being lowered into place, and the heavy noise of construction is drowning out the interview with the contractor who warned us that he

had only three minutes to spare. So, this is location shooting? When does the fun begin?

Video and the arts are still fertile territories for creativity at this early stage of their development. At TBPAC, we feel that Channel 41 could become an integral part of the performing arts experience in the community. What about MTV-style music videos for Broadway showtunes or classical music? What about children performing and producing television for children on television? What about taped master classes conducted by the famous artists who will be performing at the Center? As we say in show biz, "The best is yet to come!"

CTR readers with arts programming or ideas to share are invited to contact the author:

Andrea R. Graham
Assistant Executive Director
Tampa Bay Performing Arts Center
P.O. Box 518
Tampa, FL 33601-0518
(813) 229-7827

Arts Matter at MATA

By Dave Keyes and Mary Shanahan

Graphics and video. Dance and Video. Music and video. Performance video. On and on video. Arts and access are a natural. Going way beyond videotape macrame, community programming can promote art, document art, and help us understand art; but creating *videoactive* art is really a pulse stimulator.

A burgeoning of arts establishments in Milwaukee, an increasing recognition of performers, the availability of quality access facilities, a media sophisticated community, and aggressive outreach to the arts community have all contributed to the varied and successful collage of arts programming at the Milwaukee Access Telecommunications Authority (MATA).

PROMOTING THE ARTS

Arts overall deserve more support, and access can help legitimize and advertise artists. Access programming can be particularly effective for those smaller artists

and organizations who can't afford large advertising budgets.

Some artists have raised the concern, "If I put it on TV, I'll lose my audience," but community producer Peg Haubert thinks "TV can provide the audience with a more intimate experience. Everybody gets a front row seat." Access programs give viewers who may not otherwise come to a show, a chance to sample the artists' work. Access producer and theatrical Jack-of-all-trades David Drake has taped eleven performances of his company, "Dance-Circus". David says, "I like showing my programs to an audience who wouldn't or couldn't be there otherwise, like some of my elderly neighbors."

MATA'S ARTS SERIES

At MATA, Thursday nights are set aside for "Access Alive," a 3-hour "simmering stew of local notables. . . culture vultures & other *non-sequiturs*." Producers sign up

for their own half hour segment and then help work as crew for other segments. In addition to being a good training ground for new producers and crew, this magazine forum provides artists a chance to experiment and promote upcoming events. Segments have included previews of upcoming repertory and dance performances, local musicians, dances by students from the High School of the Arts and many others.

Producer Peg Haubert features local musicians and entertainers on her segment, "Second Street Beat." Though shot in the studio, this regular feature is brought to the audience from a different fictitious location every week. "MATA is the best playground in town," says Haubert.

A particular topic or event can also be a great way to pull artists together. In early March, "Access Alive" featured a Mardi Gras evening. Local actors, poets, and musicians presented "Irish Stew" on "Access Alive" to celebrate St. Patrick's Day.

The success of "Access Alive" is due in large part to the cooperation of a number of artists. This allows arts programming to develop as a series and hence develop a regular viewing audience. A segmented magazine format allows artists to do easier, shorter pieces and can provide the variety necessary to stimulate "zombie" viewers.

Pete Christensen has been producing a comedy/variety program on a weekly basis for almost 2 years. His show is taped in front of a live audience at a local nightclub. Pete ties the program together as emcee and stand-up comic, and features local bands, comedians, experiments by Mr. Science of the Milwaukee Public Museum and interviews with national performers. In this context "Theater Tesseract" and other local drama groups regularly present tidbits of upcoming shows. Representatives of the Milwaukee Art Museum, local galleries, and the artists themselves often appear to discuss and present samples of shows. If it's happening in Milwaukee that week it will probably be on Pete's show. Throw in a bit of sports

Tips For Shooting Performances

Creating a videotape is easy, creating a good program is a little harder! Here are a few tips for shooting art performances:

1. Observe a rehearsal of the performance, take notes for camera placement, directing, times to change tape, etc.
2. Do a complete site survey. (See "Doing a Site Survey" by Vicki Cason in *CTR* Volume 9, No.3. — Ed.)
3. Would a single camera or multiple camera shoot be most practical? Is electricity going to be available to you?
4. Determine whether to shoot on location or in the studio where you can control the production elements more closely.
5. Will the performers work better with or without an audience? Comedians must have an audience to play off of and respond to.
6. Make sure the performers know that the cameras will occupy some audience space and they should play to

them as a member of the audience.

7. Try to place the cameras at eye level or above. Low camera angles shooting up at a stage do not make good camera shots.

8. Quality images depend on enough light. Can you add light to bring up the intensity? If not, is the performance worth shooting anyway?

9. If colored gels are being used on the lights, you must white balance under white (ungelled) light first or you will cancel out the effect of the gels. If this is not possible, use the studio "Preset" (3200 degrees K.) white balance found on most cameras.

10. Does the group or facility have an audio system you can plug into, or will you have to set up microphones yourself? Do you possess all of the necessary cables and connectors that you need? *Always* use headphones to monitor the audio.

11. Do you have copyright, location and talent clearances?

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MATA...

Continued from Page 13

commentary and that's the "Pete Christensen Comedy and Variety Hour."

MUTUAL PROMOTION WITH OTHER ART MEDIA

Arts publications and those who write about local arts and culture at community newspapers are natural allies of access. Let them know what you're up to! We invited the editor of the Milwaukee publication, *Art Muscle* to attend "Access Alive." The magazine will soon publish a feature story on MATA and what it offers the arts world.

Community newspapers, who often provide a great deal of support for local artists, deserve the support of access organizations. To this end, MATA has placed ads promoting producers' programs in the community newspapers. The ads cost less than those in a major newspaper and have enabled readers to see that we support development of the local arts community and arts programming on access.

Tim Forkes was compiling the poetry page for the *Shepherd* newspaper when he discovered MATA. Tim is now producing his third program and the *Shepherd* is regularly highlighting poetry and other arts programming. Poet Harvey Taylor was featured in an access program, "Focus: West of the River." He came in to watch the editing of the program and was so enthralled that he immediately signed up for training.

DOCUMENTING ART

"Access preserves our work in real time... similar to a musician recording," according to David Drake. After months and sometime years of practice, a performance is presented and gone. An access program is a great way to preserve these works, a visual history that can be shown again and again to new audiences. David Drake presented an evening of "DanceCircus" retrospectives on MATA. The tapes, as mirrors of the performances, provide a mechanism for performers to evaluate their own work.

George Richard has been creating a visual record of Milwaukee Architecture, driving down city streets with a narrative added. If only it could have been done here 100 years ago!

"Theater X" taped a couple of performances and, after cablecasting them, sent



MATA's weekly arts program "Access Alive" features three hours of dance, music, interviews and video adventures. Photo: Jim Brozek © 1987.

the tapes off to other cities for theaters there to consider booking their show.

Documenting band performances is a common use of access. Beyond documentation, the dreams of local musicians can be brought to life. Rodney Walker wanted to put his tunes to video so he took access training and then headed off to Wisconsin Electric where, for his music video, they simulated an emergency and lit up all the alarms. Rod discovered MATA's freeze-frame capability and edited a spectacular first program. Rod met Pete Christensen at MATA and has since appeared with his video on the "Pete Christensen Comedy and Variety Hour."

CREATING VIDEOACTIVE ART

Some artists work best in metal or have a natural affinity for brushes. Some artists will easily transfer their creativity to camera strokes and videotape canvas. Maybe editing is their calling. Learning any new medium can take time and some need extra nurturing. Certainly music, graphics and sets are always needed and

can provide exposure as well as an addition to one's portfolio.

As a class project, students at the Milwaukee Institute of Art and Design have been trained as producers and created programs of computer animations set to music, including some great promos for our channel.

Taking TV to it's extreme, Rob Danielson, Professor of Film/Video at the University of Wisconsin-Milwaukee, assigned his class to tape life in real time. The resulting "Eye on Things" presents half-hours of parking lots, shopping malls, and other local environments. The intent here is to challenge and call attention to how commercial television packages our lives. You can watch a few minutes of "Eye on Things," grab a sandwich, come back and you haven't missed anything! Rob sees access this way: "Anything goes in access and that is an absolute necessity for artists. The spirit of diversity creates the stuff that new expressions are made of and gives the producer the chance to play with viewers' expectations."

When creating video art rather than

documenting a performance, the videographer and camera have to be included as collaborators, not simply as viewers. Consideration should be given to camera height, placement, angle and movement; technical needs of the camera when planning lighting atmosphere; how the camera is going to interact with other elements; and if, when and how sound will be captured onto the videotape.

Live and taped video are also becoming more common in performance. Access allows an artist to experiment with time. Dancers can leap farther, props can disappear, a brush stroke can be brushed again and again, and fantasies come to life on tape. Prior to "2nd Street Beat," Peg Haubert produced "John E. Savage and the Case of the Missing Model," following the exploits of a detective searching for a photographer's lost mannequin. Savage hits the local hot spots in his pursuit, accompanied by a saxophone player seen and heard only by the television audience.

IN ACCESS THE ARTIST AND THE MESSENGER MEET

The use of access as an electronic soapbox is what initially attracts many new users. However, production necessitates visual and aural sensitivity, leading these messengers to explore their own creativity. Barbara Chudnow worked with the Friends Mime Theater to create "Stop Juggling War—Start Juggling Peace," a three-minute assault of rapid-fire knives, scythes, and guns culminating in a joyous parade. Barbara's piece introduces the weapons in short, close shots followed by a succession of repeat edits of each weapon flying through the air—all to the tune of Tchaikovsky's "1812 Overture." A variety of angles and shots of jugglers and a fight scene lead the viewer into long, pondering shots of the sharp, threatening weapons. John Lennon's "Give Peace A Chance" fades in to provide a segue to a

procession of Friends Mime characters followed by children of all ages carrying bright banners and, finally, open hands free of weapons. According to Barbara, "Access gives a voice to people who really need to speak out. . . Video is so relevant. Plus, I like to *bend* a medium—video allows you to do that."

Barbara has also joined "Peaceworks," a collective of Artists Call for Peace, Mobilization for Survival and other local peace activists. "Peaceworks" is a monthly program about international peace, the arms race, and local activities. Produced as a magazine program, "Peaceworks" exemplifies access as a meeting ground for artist and messenger.

APPLICATIONS AND SUPPORT

Programs can be used after cablecasting for non-commercial showings to smaller

Continued on Page 21



Dreammakers, a Milwaukee area dance group, perform on "Yo! It's Happening!!!" This teen produced program regularly features local teen rappers, musicians, dancers and a soap opera followed by a live call in dealing with issues relevant to teens.

CTR Back Issues

Back issues of the Community Television Review are packed with information that is still relevant. If you don't have a complete set, why don't you make selections from the list below.



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SPECIAL PULL-OUT SECTION

Community Television Review Index

Volume 7, Number 1 thru Volume 9, Number 4

This special section offers a long-awaited Subject Index to the last three years of *Community Television Review*, along with a listing of nearly all the themes of *CTR*, going back to when the publication was called the *NFLCP Newsletter*.

The articles listed below answer hundreds of questions faced by community producers and local programming managers every day. Some of the issues are still available from the NFLCP. Many of the

articles are also available in NFLCP Information packets.

Volume and issue numbers are shown as V:I; for example, 9:4 denotes Volume 9, Number 4. Consecutive page numbers for an article are shown; articles that 'jump' to the back of the issue are shown with a plus sign (+).

Themes of Past Issues of Community Television Review:

9:4 Winter 86	Trends in Access Development
9:3 Fall 86	Making Community TV
9:2 Summer 86	Tenth Anniversary Issue
9:1 Spring 86	Social and Political Issues
8:4 Winter 85	Education and Cable Access
8:3 Fall 85	Government Access
8:2 Summer 85	Cable and the First Amendment
8:1 Spring 85	Human Services and Cable
7:4 Winter 84	Focusing on Local Origination
7:2-3 Fall 84	Access Around the World
7:1 Spring 84	Survival of Community Programming

Earlier issues are not included in this index.

6:4 Winter 84	Labor and Cable
6:3 Summer 83	Institutional Networks
6:2 Spring 83	Access and Management
6:1 Winter 83	Computers in Community Settings
5:2 Spring 82	Women and Minorities in Community Television

5:1 Winter 82	Low-Power Television
4:4 Fall 81	Library of the Future
4:3 Summer 81	Municipalities and Cable TV
4:2 Spring 81	Arts
4:1 Winter 81	Kids TV: Children and Community Programming
3:3 Summer 80	News from Access Eighty
3:2 Spring 80	Cable TV and Education
3:1 Winter 80	Third CTR issue
2:4 Fall 79	Second Annual NFLCP Convention
2:3 Spring 79	Premiere CTR issue

Publication was the "NFLCP Newsletter" before this date:

2:2 Winter 79	CVC Conference Opposes Rewrite
1:6 Summer 78	NCTA Convention
1:5 Spring 78	Access in Jeopardy
1:4 Winter 78	Agreed: Access Here to Stay
1:2 Summer 77	Seabrook Video Collective Documents Occupation
1:1 Spring 77	Grassroots: Six Years Later

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	Kaatz, Ronald B.	7:4 p.9+	Local Cable Advertising: Profit Power!
	Nicholson, Margie	7:4 p.10-11	Managing your Advertising Operation
	Spohn, Linda	7:4 p.12-13	Creative Approach to Alpha-Numerics
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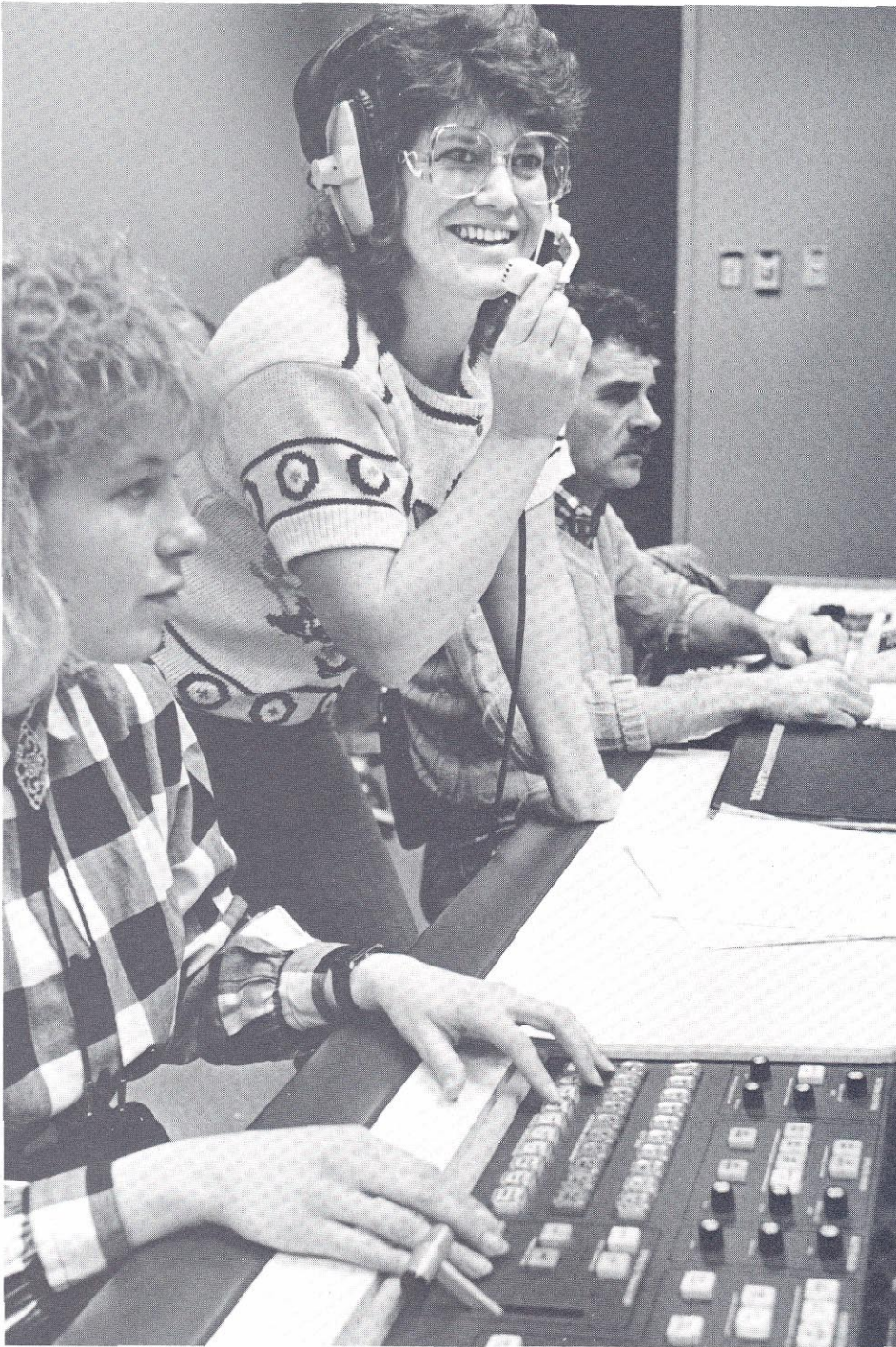


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MATA...

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groups, or as samples of their work when applying for jobs. Arts Boards can use the tape library for performing arts or historical documentation much the way they currently use slide libraries.

Although using access facilities to produce a commercially salable program is prohibited in most cities, access (and/or local origination) facilities can sometimes be rented at minimal cost to the producer. Check with the facility to see if you could charge admission or ask for donations at a showing to recover some costs.

Sponsors or grants can be solicited to recoup costs. The value of equipment use and staff time for technical assistance and training can often be included as an in-kind or matching contribution in grant applications.

IN SUM

No access producer will argue that producing a quality program doesn't require lots of time and effort. However, the experience of our producers at MATA demonstrates the tremendous value and potential of access, both as an integral part of arts promotion and as an exciting expansion of the artist's experience in manipulating and applying a medium. Only in public access is found a partnership that so strongly encourages the artistic use of electronic technology and allows the public to share the adventure.

Mary Shanahan and Dave Keyes are Training and Outreach Specialists for the Milwaukee Access Telecommunications Authority (MATA).

Community Access Television Fills a Need in Bowie

By Bonnie L. Walker

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Every so often a new technology comes along which is touted as the new panacea — the answer to the growing needs of educators for assistance in the classroom. In the past we've had high hopes for programmed instruction, overhead projectors, videodisc players, computers, and videotext, just to name a few. The current "cure all" is the videotape and the videotape recorder. But this particular technology seems to be different in one interesting way. The horse, it appears, has come before the cart instead of the other way around!

In Bowie, Maryland, teachers, parents, and students have become partners in an outstanding effort to produce video programming aired over the city's community access television channel. A central figure in this effort is the school's library media specialist, Richard Ashford.

"Producing video programming for the community's access television channel was a natural outgrowth of being a storyteller," says Ashford, recent winner of Bowie Community Television's 1986 award for Best Children's Dramatic programming in Bowie. Ashford's first experience with producing programming for cable television occurred in 1982 in Boston, where storytelling is very popular with adult audiences. Ashford authored, narrated and produced a documentary on storytelling for New England libraries and the Massachusetts state library. The program, designed to be used by the local cable systems, continues to be shown up to the present time.

Two years ago when Richard Ashford came aboard at Kenilworth Elementary School in Bowie, he found dramatic arts and technology to be important instructional tools. Computers, videodisc players, closed circuit television and video recorders had all been part of the school program since principal John O'Donnell, known around the area as a "techie," arrived several years earlier.

At Kenilworth Elementary School, students produce a five minute program using the closed circuit television system every



Richard Ashford, library media specialist at Kenilworth Elementary. One of his video productions is running on the television. Photo: Bonnie Walker.

morning. Teachers there have also participated in pilot programs sponsored by the Department of Education's Office of Technology involving videodiscs and computer software. The school also has just purchased a Sony 8-millimeter camcorder.

In addition to his interest in state-of-the-art technology, O'Donnell also supports more traditional educational extracurricular activities such as the dramatic arts. Kenilworth's musical productions have long been highlights of students' six years at the school. The classroom teachers participate in these productions as well.

Most recently, students in the fourth grade participated in a reenactment of the famous March on Washington, including the delivery of Martin Luther King's historic speech. The entire event was recorded on tape so that students could first participate in the experience and later see themselves as participants. Ashford later transferred the program to a 3/4-inch

videocassette so that it could be aired on the local cable access channel.

Principal O'Donnell's concern, up until the past year, was the difficulty in sharing the performances with other children in the school and the parents. The multipurpose room, in fact, could not house all the students at one time, much less their parents. At least three showings were required just for the student body.

In 1985, a solution presented itself. Music teacher Patricia Ann Lewis heard that the local cable system had completed the Public Access Center in Bowie. She suggested that someone from the school take the free public access training course the company offers and also become a member of Bowie Community Television (BCTV). The advantage of joining the local nonprofit organization was that it offered equipment insurance, free tapes, and other benefits.

Richard Ashford, the school's Library Media Specialist and known to be somewhat of a "techie" himself, was selected.

During the 1985-1986 school year, Ashford and his colleague, Patricia Ann Lewis, produced videotapes of six different musical programs. At the beginning of the year, Mrs. Lewis selected plays for each grade at Kenilworth Elementary School. During the first part of the school year the children learned the songs and practiced their parts. This was in addition to their regular music curriculum. In the spring, the six videotapes were produced.

While Mrs. Lewis directs the musical performance itself, Ashford performs a variety of roles in terms of the videotape production. First, during pre-production he attends one or two rehearsals and sometimes offers suggestions to the students.

"What I like to do is go and see the play in rehearsal at least once so I know what it looks like from beginning to end," Ashford says.

During the production he wears the hats of camera operator, director, and VCR operator, with some needed assistance from students who watch the VCR. The 3/4-inch camera/VCR system provided by the cable company uses only twenty-

minute tapes. When the tape runs out, Ashford raises his hand, a pre-arranged signal. The play comes to a halt until he has time to change the tape and give the all-clear signal.

Whenever possible, Ashford likes to get two complete tapes of the program so that he has plenty of footage for the post-production phase. Since only one camera is available, he has found the best possible location is at the back of the auditorium, on a table high enough so that he can shoot over the heads of the audience.

"Taping a live performance is essential," says Ashford. "Otherwise, it's hard for the kids to really get into the play. Just performing for the camera isn't really enough to inspire them and retakes are hard to do well."

Post-production consists of preparing the master tape from the raw footage and adding the titles and credits with the character generator. Editing is the most time consuming and technically demanding task Ashford faces. Fortunately, while he was producing the storytelling documen-

tary in Boston he had the opportunity to work with professionals and picked up a few editing techniques.

Whenever possible, Ashford gets audience shots before the performance so that he can use that material for cutaways during the editing process. Brief glimpses of the audience inserted on the master tape lend authenticity for people viewing the program on the cable system.

In addition to the technical challenge, editing the one hour program requires somewhere between ten and fifteen hours. Since the access studio in Bowie is not open on weekends, Ashford must often compete with other producers for editing time after school during the late afternoons and evenings.

Once finished, the programs are aired several times on the community access channel. Although the policy is to air every new program at least twice, programs are often cablecast dozens of times. At least

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The Videot Goes to NAB

By Dave Bloch

What has 78,000 sore feet, 160 hospital-ity suites, 635 exhibits, and a 211-page Program to try and sort it all out with?

NAB

The National Association of Broadcasters' Annual Convention and International Exposition is vast. It is also something of an unknown frontier for we local programming folk, many of whom were drawn into access in response to the miserable fare usually seen on broadcast television. Even this reknowned radio and television equipment show never seemed to offer much to us—who's got half a

million bucks lying around for that new Grass Valley switcher, anyway?

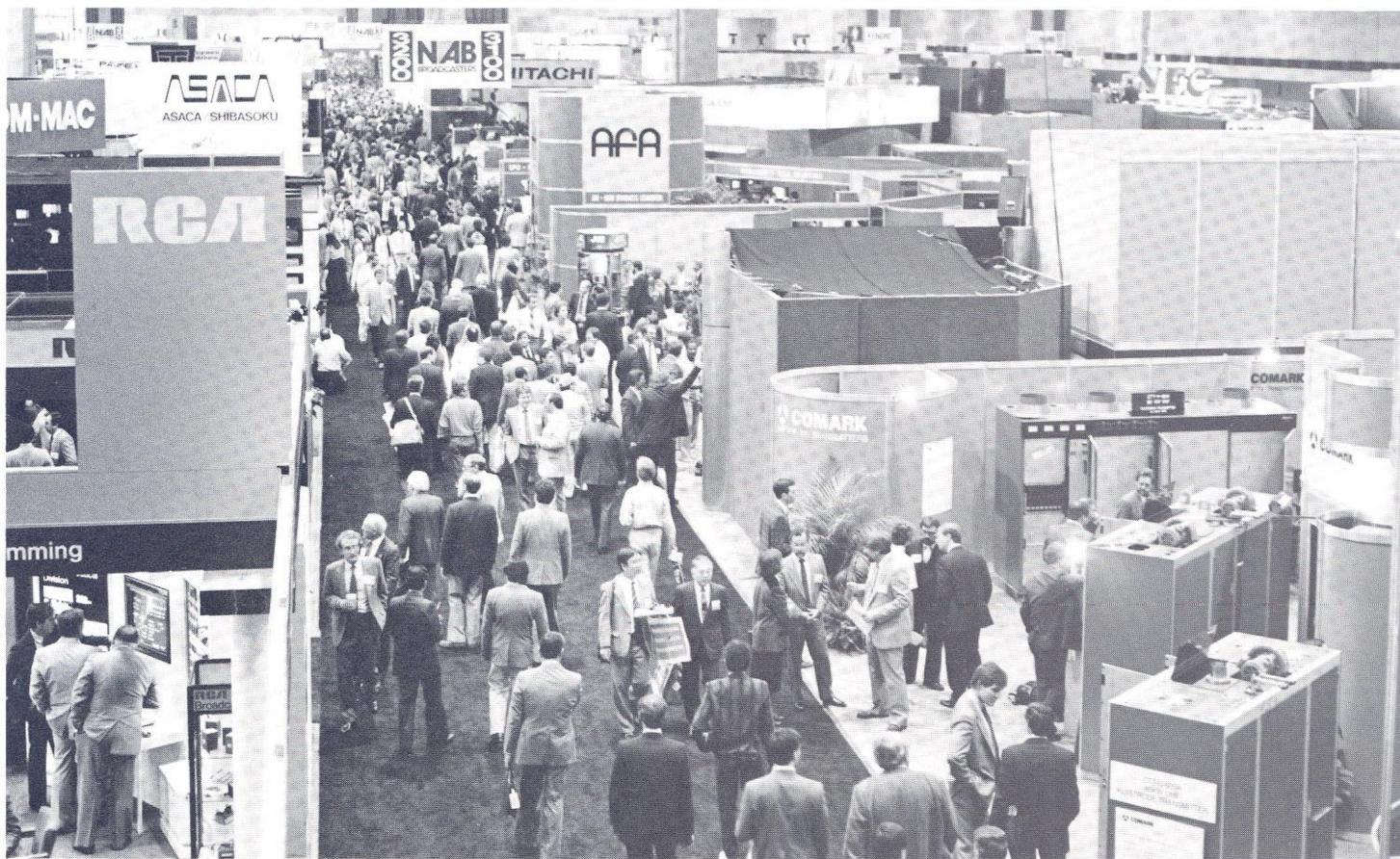
Still, it is the duty of the Community Videot to keep a sharp eye on what *those* people are doing. Disguised as one of *them* in (what else?) a charcoal-gray pinstripe suit, the intrepid Videot explored the jungle of the Dallas Convention Center.

THE REPORT

You've gotta go once. NAB is now so dominant among equipment shows, that manufacturers are bringing *lots* of industrial-grade equipment along to exhibit. Panasonic, for example, dedicated

a third of their space to their industrial equipment division. (Imagine actually seeing *VHS* equipment at NAB!) Technological advances have simply made it possible to produce excellent equipment for a lot less money than it used to. For all but the smallest equipment budget (and yes, I know there are many of you out there), there is affordable and appropriate equipment to be seen at NAB.

SONY, as always since 1984, had the largest exhibit of every kind of production equipment you can think of. In fact, they published a 40-page, full-color brochure just to direct you around their "booth!" Of special interest to us is the DXC-3000



The exhibit floor at NAB.

camera. This is a 3-chip camera, making it small, light, and easy on batteries. Most important to access users, *it cannot be damaged by accidentally pointing it at the sun*. The pictures from it are beautiful, and the tubeless design should keep them that way for a long time. At around \$7,000, larger access centers might select this camera for their advanced users.

By the way, Sony also showed their new 7000- and 9000-series 3/4-inch VCR's, but don't expect to see these at vendors until late fall.

TYPING ON THE SCREEN

Several companies showed microcomputer-based character generator systems. Ubiquitous COMPREHENSIVE VIDEO SUPPLY is pushing their PC-2, a plug-in board for IBM PC compatibles. The PC-2 provides full genlock and self-keying capabilities (in other words, you can feed your video into it and type words over the picture). Comprehensive dealers list the PC-2, with its software, for \$2,995.

COMPU-CABLE SYSTEMS, in town from the far-flung reaches of Saskatoon, Saskatchewan, showed two really low-cost devices. Their Spectrview II is a \$500 plug-in cartridge for many Atari computers that generates medium-resolution text and full-screen graphics. It could be an excellent option for small access centers and cable systems who want to put a little more pizzazz in their bulletin board. About \$4,000 will buy you their Amiga-based package, with full genlock and self-keying capabilities and beautiful, high-resolution graphics. Their software also provides features like roll, crawl, push-on, and an amazingly smooth fade and dissolve.

(By the way, another Amiga-based system is available from JDK IMAGES. They were not at NAB, but look for them at the 1987 NFLCP Convention in Chicago.)

Another Canadian firm, NORPAK CORPORATION, exhibited several PC-compatible-based devices. Different models generate graphics, genlock and key, or just convert computer RGB outputs to composite video. (This last item is a half-size card for \$424. The genlockable card is \$724.) If you're looking into anything that has to do with interfacing computers with incoming data and outgoing video, you might give them a call.

VIDEO DATA SYSTEMS checked in with their CG-2000, a modified PC clone with full genlock and self-keying capabil-



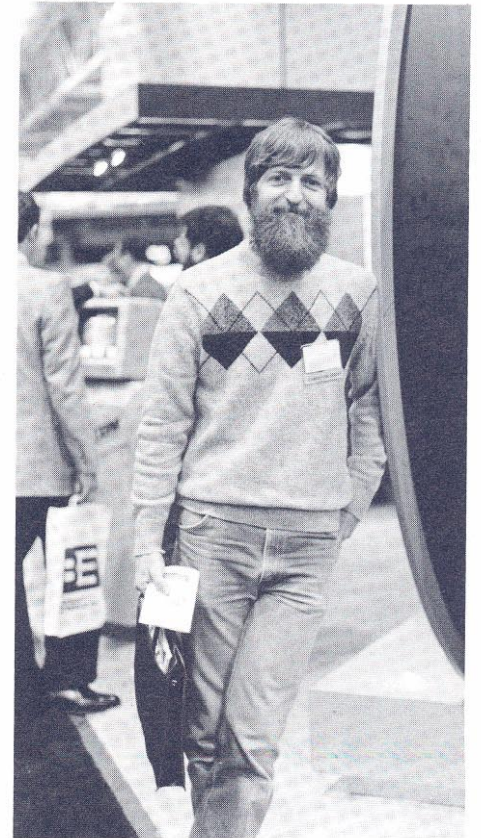
The entrance to Sony's massive display area.

ity, 8 fonts, 512 colors and lots of display features. Although usable as a production machine, it is designed primarily as a flexible bulletin board generator.

Real character generators for the under-\$10,000 crowd were all over, with offerings from Laird Telemedia, Quanta, 3M and Chyron. Check out ICM VIDEO, though, for a really nice, simple machine at \$2,195 (\$2,395 with a highly-recommended 'Enhanced Software' option). The CG-7000 keeps keystrokes simple by performing many of its functions with knobs. To change color, turn a knob. To change roll speed, turn a knob, to fade in the CG (it's self-keying) turn a knob. Ten additional font cartridges are available at \$100 to \$150 each.

TYPING ON PAPER

Ever hear of the *TV News Journal*? I picked up this desktop-published weekly off the pressroom freebie table. It's a trade weekly aimed at people in broadcast TV news, but with a critical, irreverent style—a "conscience" for the TV news business. If you've ended up in access but left your heart in broadcasting, or if you enjoy keep-



Austin's Alan Bushong pauses by a roll of 15-inch-wide videotape.

Guidelines for Authors

Community Television Review is happy to receive articles, both solicited and unsolicited, from our readers. To assist both potential authors and the *CTR* staff, here is a list of submission guidelines to follow:

1) Each issue is dedicated to a particular theme, with several articles related to that theme. Here are the themes and approximate deadlines and publication dates for Volume 10:

Voices of Diversity (May 15, June 15)

Management and Fundraising (July 30; September 15)

High-Tech Access (October 30; December 15)

2) Most articles in *CTR* are 1,000 to 2,000 words long.

3) Good quality photographs, tables and graphics will greatly improve the appearance and clarity of your article. Provide caption information and photographer or artist's credit whenever possible. If you would like these materials returned to you, be sure to write your name and address on the back of each item.

4) Include a one-sentence biography of the author at the end of the article. Also, indicate whether we may print your address and phone number so that readers may contact you.

5) Articles may be sent as hard copy, but submission on floppy disk or via electronic mail is strongly encouraged:

—Hard copy manuscripts should be typed, double spaced. Corrections may be written in, provided they are clear and unambiguous. Send manuscripts to the address below.

—Articles recorded on 5-1/4" floppy disks will be accepted in IBM 360KB double-sided format, Osborne double-density format, or DEC Rainbow format. Our equipment can not read Apple-format disks. Please **leave out** all print control commands (underline, italicize, page end, etc.). Send floppy disks to the address below.

—Articles may also be sent via an MCI Mail Instant Letter addressed to David C. Bloch, ID number 124-9419. Again, please **leave out** all print control commands.

6) The address for submissions to *CTR* is:

Community Television Review

1101 Santa Barbara Ct.

P.O. Box 161617 (U.S. Mail Only)

Sacramento, CA 95816

For information call: (916) 456-0757



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the
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Videot...

Continued from Page 27

567 include a shoulder support that lets you brace the monopod against your body, making it even steadier.

MICROPHONE FLAGS

Ever wonder where TV and radio stations get those jazzy little boxes they stick on their microphones? Wish you could get some for yours?

You can buy them from the NAB. Call them for a catalog and order form. Prices are based on quantity and number of colors but, for example, 10 units with a 1-color design printed on all four sides would cost \$50.00 (\$35 setup charge and \$1.50 per unit). That's not bad, considering the value of having your logo seen on the nightly news along with all those other guys.

NAB will also sell you every other kind of promotional junk imaginable—clocks, patches, jackets, mugs, hats, radios (that only tune to one station!), and lapel pins.

FINALLY

NAB will be held in Las Vegas next year, which is a very inexpensive place to fly to and stay in because the casinos subsidize everything just to get you there. The Videot will be there again.

WHERE TO FIND IT

Comprehensive Video Supply Corp.
148 Veterans Drive
Northvale, NJ 07647
(201) 767-7990

Compu-Cable Systems
#6-301 45th St. W.
Saskatoon, Saskatchewan
Canada S7L 5Z9
(306) 934-6884

JDK Images
3800 Botticelli, Suite 40
Lake Oswego, OR 97035
(503) 636-8677

Norpak Corp.
10 Hearst Way
Kanata, Ontario
Canada K2L 2P4
(613) 592-4164

Video Data Systems
30 Oser Avenue
Hauppauge, NY 11788-2001
(516) 231-4400

Laird Telemedia, Inc.
2424 S. 2570 W.
Salt Lake City, UT 84119
(801) 972-5900

Quanta Corporation
2440 S. Progress Drive
Salt Lake City, UT 84119
(801) 974-0992

3M Broadcasting and
Related Products Division
220 Woodsong Drive
Fayetteville, GA 30214
(800) 241-3669
(800) 241-3670 (in GA)

Chyron Telesystems
265 Spagnoli Rd.
Melville, NY 11747
(516) 249-3018

ICM Video
701 W. Sheridan Av.
Oklahoma City, OK 73126
(405) 232-5808

TV News Journal
P.O. Box 550508
Atlanta, GA 30355
(404) 355-1973

Ferno Salesmaker
70 Weil Way
Wilmington, OH 45177-9371
(513) 382-1451

Wheelit, Inc.
P.O. Box 7350
Toledo, OH 43615
(419) 531-4900

(Gitzo)
Karl Heitz, Inc.
P.O. Box 427
Woodside, NY 11377
(718) 565-0004

NAB Services Promotional Catalog
(800) 368-5644

Hometown USA



Learning Channel series times:
Fridays 8:30 PM
Saturdays 10:30 PM
(following) Mondays 11:30 AM
(ALL TIMES EASTERN)

1986 Hometown USA Video Festival Set for Bicycle Tour

COMMUNITY TELEVISION AT ITS BEST

The Hometown USA Bicycle Tour presents the best local programs that cable television has to offer, selected from 1,200 videotapes entered in the 1986 Hometown USA Video Festival.

These tapes were produced by public access volunteers, production personnel of local cable companies, and staffs of local governments, organizations and institutions. There were nearly sixty-two award winners. The bicycle tour includes thirteen of these winning programs in three one-hour videotapes.

This showcase of innovative, thought-provoking and entertaining local programming is available for non-commercial presentation at your community event or on your cable system.

For information on how you or your organization can rent the Hometown USA Bicycle Tour, mail the coupon below or call Julie Omelchuck at (202) 544-7272.

Here are the programs included in this year's Hometown USA Bicycle Tour:

Both Sides of the Street 15 minutes from the *Documentary/Public Awareness* category, intimately portrays love, life and hardship in the Tenderloin District of San Francisco. Produced by Barbara Neal, who worked as a showgirl for sixteen years in the Tenderloin and left to pursue a Masters Degree in film.

Black/White Jokes 3 minutes from the *Video Art* category, is an adventure in short video art by producer David Kerr.

In the Dust of Dreams 25 minutes from the *Documentary Profile* category. The Mennonites of West Texas tell their story of struggle and survival. Produced and directed by David Harrienger, Jr.

Shout! 2 minutes from the *Public Service Announcement* category, is a masterpiece of animation by Lisa Craft. The PSA addresses nuclear disarmament.

Too Darn Hot 3 minutes from the *Entertainment* category, by volunteer producer Scott Haller, is an incredible display of one-camera shooting and editing.

Making Space... **Burning Waste** 22 minutes from the *Municipal Programming* category, tackles one of the issues that city government officials face and the public rarely understands. Produced by Sandra Holden and Barin Kumar for the City of Long Beach, California.

Choice and Change 4 minutes from the *Religious Programming* category, is a regular series produced for national distribution by the United Church of Christ. Segments of the series produced by William Winslow are shown.

Peace Spelling Bee is a 30-second PSA about peace, produced by the United Church of Christ.

The Joe Show 5 minutes from the *Programming for Youth* category, is a children's series produced in Austin, Texas by volunteer producer Bill Crawford. Highlights of the series are shown.

Letta 15 minutes from the *Documentary Profile* category, was produced by the Educational Video Center as a collaborative effort between teenagers in New York City and rural Appalachia.

Alone Together 26 minutes from the *Informational Programming* category. Originally produced for a conference about single parenthood by Gae Rusk for Human Services Television in Honolulu. Features single parents and their children playing all the key roles.

Video Spectrum 8 minutes from the *Innovative Programming* category, is a unique municipal access programming innovation. Conceived by the Channel L Working Group, it brought rarely-seen video works to the public and gave exposure and recognition to independent artists.

Rattlesnakes and Reunions 15 minutes from the *Documentary Event* category, focuses on an event unique to a community in rural Georgia. Produced by Sue Marsh and Farley Barge.

Hometown USA is sponsored in part by Fuji Photo Film USA.

Hometown USA Video Festival

NFLCP Bulletin Board On-Line

The NFLCP has operated a computer bulletin board service (BBS) since April 1985. The purposes of the system are to facilitate the rapid exchange of information between the NFLCP Board, members and staff; to discuss issues facing access facilitators and users, and to provide immediate access to information about current and historical NFLCP and cable industry activities. Anyone with a personal computer and modem can call the BBS, which is located in Champaign, Illinois and operated by NFLCP member Greg Smith.

Although a valuable resource, the future of the BBS project is in doubt, because it is not being used enough by NFLCP members to justify the expense of operating the system. It costs about \$1,100 per year to maintain the computer, and the power and phone lines associated with it, while it currently receives just over one call per day from members. A decision will be made later this year whether to continue offering the service. That decision will be based largely on whether usage has increased to a cost-effective level.

NFLCP would like to gather feedback from CTR readers about the BBS service. If you use it, what have you found to be valuable about it? What new features would you like to have added? If you do not use the BBS, why not? Do you have access to a computer and modem? Would you call the service if you did? Are the equipment or telephone costs too high, the process too technically difficult, or the information not valuable enough to you? We need to identify how many potential users there are, what problem areas exist, and whether they can be corrected within the limitations of the budget and technology available.

If you have a computer and modem, we encourage you to use the BBS itself to respond with your comments or questions. Call (217) 359-9118. Set your modem at 300 or 1200 baud, 8 bits, 1 stop bit, no parity. Or, call or write to the SysOp (that's computerese for "System Operator"):

Greg Smith
 NFLCP Bulletin Board
 917 W. Columbia Av.
 Champaign, IL 61821
 (217) 352-9655 (voice)

Pikas or Dinosaurs?: The Story of a Museum Television Show

By Elizabeth Gilmore

"Horizon" was born one morning somewhere between Denver, Colorado and the San Juan Pueblo in New Mexico. David Baysinger, self-taught videographer, electronic impresario, Manager of the Audio-Video Department at the Denver Museum of Natural History, and I were heading down for a quick one-day job of videotaping and interviewing two San Juan Pueblo weavers in their own workshops.

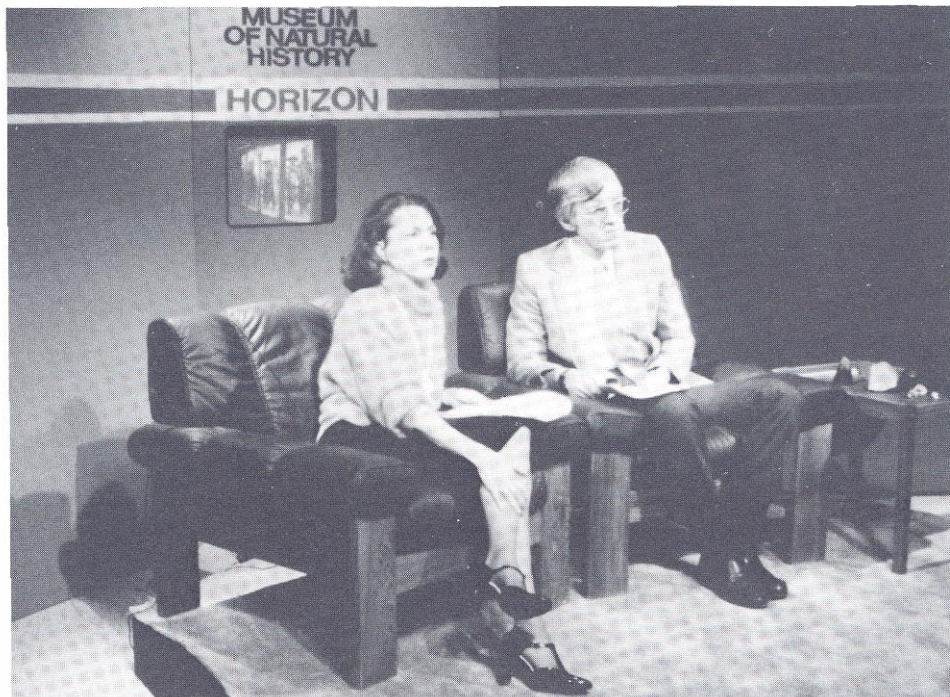
THE MUSEUM ENVIRONMENT

Our two-person department had become so busy, it was a standing joke that the only time we had for staff meetings was when we got in the car to go on assignment. Here, with no phone interruptions, we finally had time to find out what projects we each had been working on separately, and just what the current status of the department was in relation to the rest of the Museum.

The department had been started by David, a long-time employee of the Denver Museum, about 3 years before, in order to take the business of communicating with people about the natural world into the realm of electronics. I, steeped in PBS broadcasts such as "The Ascent of Man" and "Cosmos," with 3 years of experience in television during my high school and college years, had begun as a volunteer in the Department some two years before. I had just been put on as a full time employee.

Between the two of us, we had a pretty good track record of getting information about the Denver Museum on local television. We had created short pieces for local magazine format programs, several PSA's and commercials, and many educational pieces designed to complement in-house exhibits.

During that two years, many changes had been taking place in Denver television. Magazine format shows had almost disappeared, and cable television was just beginning to open its doors to community producers. David and I had already gone



Elizabeth Gilmore and David Baysinger on the set of Horizon.

through the one-day course offered for experienced producers by Denver's Mile Hi Cablevision and become card-carrying community producers. But, aside from a couple of programs I had provided for cable, we had not made much use of our new licenses.

I was only beginning to hit my stride in the department, and I felt a lot of pressure. It seemed like I had far too many things to do. We both act not only as videographers, writers, researchers, editors, and grant proposal writers, (David also has a trained narrator's voice, so he does almost all of our narration) but as our own secretarial and office maintenance staff. (We try to out-wait each other when it comes time to empty our overflowing trash can.)

THE BEGINNINGS OF "HORIZON"

Riding along Interstate 25 south, David

turned to me and asked, "How would you like to produce a monthly half-hour for cable television?" My first thought was, "You're kidding!" But, David kept talking. He has a way of making it all sound like so much fun! I am a sucker for that stuff. After a few more miles of his soliloquy on how wonderful it all would be, I found myself saying, "O.K., I'll try it." Of course, it went without saying that I had to wedge it in between all my other work, none of which could left undone. But... hey... we were going to have such a good time!

Four months, many hours of overtime and much negotiation later, I found myself not only producing "Horizon," but co-hosting in front of the camera with David on my left. We had decided that, in order to keep the program up to our usual production standards, we would not do a straight interview program, but would

take people into the field with us to learn about natural history.

A full half-hour of edited time every month was too much to undertake with all our other work, so we decided on the tried and true magazine format; of which, as I mentioned, there were now precious few in Denver. We could tie together some of our already produced short segments from the studio, and new material edited especially for "Horizon" would not have to be so long and intricate.

We were using the studio facilities at the newly opened Denver Public Library Cable Channel. They have continued to provide help, and a director. Diane Murphy, a bright "techie" cleverly hired by the Library Channel to run their operation, handles all instructions to camera operators, and the switching. Feeding "B" rolls into the system, character generation, and camera work is all handled by volunteers Molly Archibold, Lee Mestas and Terry Trieu, all of whom have gone through the Mile Hi program. We are

lucky to have professional photographer Gary Hall, to do our lighting.

The music for the pre-taped open and close, as well as for many of the stories, is written by our own composer at the Museum, Bernie Shwayder.

CONTINUING SUCCESS

The stories seem to interest people, and with time, David and I have gotten more comfortable in front of the camera, as well as behind it. Audiences seem to love learning if it is also entertaining. We notified some other cable channels up and down the Rocky Mountain Front Range, and they eagerly sent us tapes for copies of "Horizon" to run on their access channels. I wound up spending at least two nights every month making copies for other channels.

After about nine "Horizons" were in the can and circulating, Neil Dominus over at Mile Hi called one day to tell me the Hometown USA Video Festival applications were due. He wondered if maybe we would like to submit "Horizon" as a ser-

ies? I had said, "Sure, why not." I got the applications filled out, put together a compilation of some of the stories we had narrowcast with an open and close from the studio, sent it off, and forgot about it.

I also forgot to make a copy of what I sent in, so, two months later when Neil called to tell us we had won 1st Place for the best locally produced magazine format program on cable in the United States, I couldn't remember which segments I had sent to the judges. I was delighted to win, and we went to San Francisco to receive the award. To this day I can't remember for sure which segments I sent.

Let me see, was it the story about the Pikas, (they're related to rabbits you know, not rodents) or maybe the Navajo Weavers, ... or maybe it was that story on what happens to dinosaur bones once they are removed from the earth. I can't remember.

Elizabeth Gilmore is the Producer of "Horizon" for the Denver Museum of Natural History.

Award-Winning PBS Television Series Now Available to Cable!

\$25.00 per year for each series

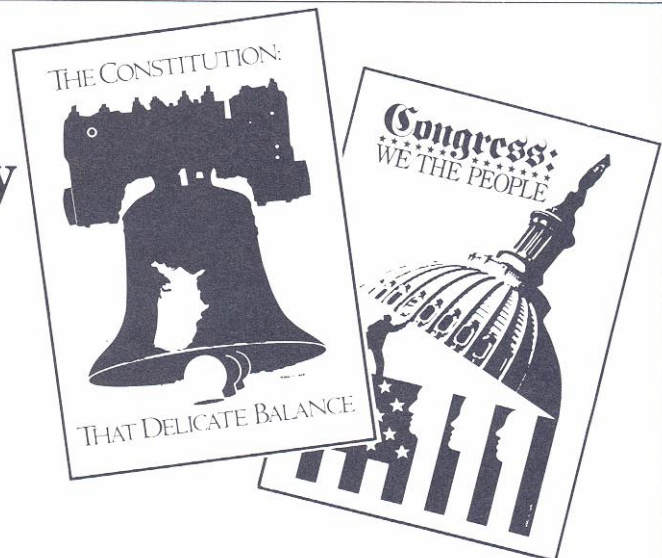
Tapes for dubbing available for \$6.50 per hour

CONGRESS: WE THE PEOPLE — (26 half-hours) Step into the world of Congress with host Edwin Newman. Explore how Congress works and is influenced by the President, the courts, the media.

THE CONSTITUTION: THAT DELICATE BALANCE — (13 hours) Celebrate the 200th anniversary of the U.S. Constitution. Test your own beliefs and biases as leading national figures debate the meaning of the Constitution.

THE WRITE COURSE — (30 half-hour programs) Sharpen your writing skills. Adopt strategies for prewriting, drafting, revising and editing so you'll write it right at home or at work.

THE MECHANICAL UNIVERSE . . . AND BEYOND — (2 parts, 26 half-hour programs each) — Learn the basic ideas of physics and the history of how they were discovered with sophisticated computer graphics, special effects and animation.



ECONOMICS USA — (28 half-hour programs) Make clear connections between the dramatic news events that touch our lives and the study of economics. Absorbing documentary programs examine the stories that made economic headlines.

FOR MORE INFORMATION WRITE OR CALL: The Annenberg/CPB Collection, 1111 16th St. NW, Washington, D.C. 20036, (202) 955-5251.



The Annenberg/CPB Collection

10th National Convention • Chicago Hilton & Towers • Chicago, IL

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Plan now to join us in Chicago at the industry's most complete, informative, and up-to-date program.

For Further Information

Requests for information about the convention and convention-related activities should be directed to: NFLCP Convention Registration Center, c/o 3 R Group, 431 S. Dearborn St., Suite 1604, Chicago, Ill., 60605, (312) 663-1111.

Registration Information

You should register in advance by mail, using the attached form. Photocopy the form for multiple registrations. The registration deadline is FRIDAY, JUNE 26. Registrations postmarked after FRIDAY, JUNE 26 will be assessed a \$10.00 late fee. Registrations postmarked after JUNE 26 will be held at the ON-SITE REGISTRATION DESK. Those persons registering before JUNE 26 will be confirmed in writing. Registration fees will be refunded if cancellation is received in writing prior to close of business,

TUESDAY, JUNE 30, 1987. Cancellations after JUNE 30 WILL NOT be refunded at any time. A "REGISTRATION WITH MEALS" means that one ticket to each special event meal (1 Banquet, 2 Luncheons, 1 Party at Historic Dearborn Street Station) is included in your registration. If you register "WITH MEALS," order tickets for the special event meals only if you desire more than one ticket per event.

To register, complete the attached registration form, enclose payment, and mail prior to JUNE 26, 1987 to: NFLCP CONVENTION REGISTRATION CENTER, c/o 3 R Group, 431 S. Dearborn

St., Suite 1604, Chicago, Ill., 60605, (312) 663-1111.

Scholarships

There are a limited number of scholarships available to cover registration fees for qualified individuals. These scholarships do not include any meal functions. If you would like to apply for a scholarship, please send a letter or request which includes the criteria to justify your need to: Sue Buske, Executive Director, NFLCP, 906 Pennsylvania Avenue, S.E., Washington, DC 20003.

HOTEL RESERVATIONS

The Chicago Hilton and Towers will be the headquarters for the 1987 NFLCP National Convention. Overlooking the magnificence of Lake Michigan and Grant Park, the Chicago Hilton and Towers is in the midst of all Chicago has to offer. The Hilton is only a few blocks from the Art Institute and the Adler Planetarium; also Shedd Aquarium and the Field Museum of Natural History are as close as the doorstep.

The Chicago Hilton and Towers offers rooms to NFLCP convention participants at the special convention rate of \$63.00 per night, plus 10.3% tax. All room reservations must be made directly with the hotel

money order, or valid major credit card. Check-in time is 3:00 p.m. Check out time is 11:00 a.m. We urge you to make your reservation by June 16, 1987.

CONFERENCE TRAVEL

Special Fares on United Airlines

Travel from July 10, 1987 thru July 22, 1987, inclusive.

In arrangement with the National Federation of Local Cable Programmers, United offers you the services of its toll free convention reservations desk along with a complement of discounts:

- 5% off of any fare you qualify for (based on normal restrictions), including United's Ultra Saver. THE DISCOUNT CAN RANGE

FROM 40%-70% OFF OF NORMAL COACH FARES!

OR. . . for those not qualifying for the above discount. . .

- A minimum of 40% off of normal coach fares with no minimum stay or advance purchase requirements.

To make reservations follow these easy steps:

1. Call United toll free at (800) 521-4041, seven (7) days a week, 8:00 a.m. to 11:00 p.m. Eastern time.
2. Give the NFLCP account number: 7128C.
3. United will arrange to mail tickets to your home or office, or you may purchase them from your local travel agent. If you purchase from your local travel agent, be sure you or the agent call United's Convention Desk to make your reservations. **The special NFLCP fare is only available through United's Convention Desk.**

Rooms will be held until 4:00 p.m. unless guaranteed by a personal check,

—MILEAGE PLUS MEMBERS RECEIVE FULL CREDIT—
Excluding Mexico, Canada, the Bahamas, and the Orient.

NFLCP 1987 CONVENTION REGISTRATION FORM**Read This First!**

1. No registrations will be taken by telephone.
2. Complete this registration form in full (you may photocopy for multiple registrations) and enclose FULL payment. Make Registration Fee checks payable to: NFLCP CONFERENCE.
3. REGISTRATION POSTMARK DEADLINE IS JUNE 26, 1987! Registrations postmarked AFTER June 26 will NOT be processed in advance . . . these late registrations will be held at the ON-SITE REGISTRATION DESK and will be assessed a LATE SURCHARGE of **\$10.00**.
4. Registration CANCELLATION POSTMARK DEADLINE is June 30, 1987. Written cancellation notifications postmarked by June 30 will permit a FULL REFUND of all paid registration fees. NO REFUNDS of paid registration fees will be made after JUNE 30.
5. RETURN THIS REGISTRATION FORM AND PAYMENT to: NFLCP CONFERENCE REGISTRATION CENTER, c/o 3 R Group, 431 S. Dearborn St., Suite 1604, Chicago, Ill 60605, (312) 663-1111

Please print or type this form.

FIRST NAME: _____ M.I.: _____ LAST NAME: _____

Name to appear on Badge: _____

TITLE: _____ DEPT: _____

COMPANY/ORGANIZATION: _____

CORRESPONDENCE ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

DAY PHONE: (_____) _____ EVE. PHONE: (_____) _____

☐ Please indicate if you would like to receive information about child care during the conference.☒ I require a restricted diet. Please indicate limitations and/or requirements: _____**1. REGISTRATION SELECTION:**

	Members	Nonmembers	Amount	TOTALS
<input type="checkbox"/> Full conference PLUS special event meals and party	\$185.00	\$210.00	\$ _____	
<input type="checkbox"/> Full conference NO special event meals or party	\$120.00	\$145.00	\$ _____	
<input type="checkbox"/> Thursday ONLY conference	\$ 80.00	\$ 95.00	\$ _____	
<input type="checkbox"/> Friday ONLY conference	\$ 80.00	\$ 95.00	\$ _____	
<input type="checkbox"/> Saturday ONLY conference	\$ 80.00	\$ 95.00	\$ _____	
REGISTRATION TOTAL				\$ _____

2. Separate Special Event Ticket Purchases:

	Quantity	Price	Amount
Awards Banquet (Thursday, July 16)	_____	× \$25.00	\$ _____
Luncheon (Friday, July 17)	_____	× \$20.00	\$ _____
Luncheon (Saturday, July 18)	_____	× \$20.00	\$ _____
Party at Historic Dearborn Street Station	_____	× \$20.00	\$ _____
<input type="checkbox"/> Special Diet _____			
TICKET PURCHASE TOTAL			\$ _____

3. Preconference Workshops & Seminars (Thursday ONLY — July 16, 1987 — 9:00 AM -12:00 Noon);

Cost = \$30.00 each — Pick One Only!

1. ☐ Dealing With Controversial Programming.
2. ☐ Transitioning From One Form of Access Management to Another.
3. ☐ Organizing and Managing a Local Video Festival.
4. ☐ Raising Funds for Access Centers.
5. ☐ Computer Software for Access Centers (Participants are encouraged to bring diskettes in order to receive free copies of the software to be discussed).
6. ☐ Video Aesthetics of Shooting and Directing.
7. ☐ The Insurance Dilemma: Identifying and Securing Insurance for the Local Programming Operation.
8. ☒ Understanding the Cable Regulators Role When Dealing With Local Cable Programming. (The audience for this seminar is the person(s) who relates to the local cable

regulator [i.e. Access managers — Board of Directors of Access Corp. — Local Origination Managers — Local Programming Producers]. This workshop is being presented by the National Association of Telecommunications Officers and Advisors.)

9. ☐ Access Management 101: A Primer on Managing an Access Center and Channels.
10. ☐ Techniques for Improving the Audio in Your Video Productions.
11. ☐ The Video Artist and Access Programming: An Exploration of the Opportunities for Mutual Benefit.
12. ☒ Lighting Techniques for Field Production.
13. ☐ Critical Management and Policy Issues for Access Managers: An Advanced Seminar.

SEMINAR
CODE # _____

PRECONFERENCE SEMINAR TOTAL \$ _____

GRAND TOTAL \$ _____

4. Payment and Processing

NOTE: A. Full payment must be made prior to your receiving your Convention Registration Materials at the Registration Desk at the Convention.

NOTE: B. Make all checks payable to: NFLCP ANNUAL CONFERENCE. NFLCP TAX I.D. # 31-0963174

NFLCP OFFICE USE ONLY: PSMK: _____ DATE REC'D: _____ AMT: _____ CK #: _____ DEPT #: _____

PO #: _____ PC: _____ OC: _____ JC: _____

SE INFO: _____

'Artseye'...

Continued from Page 7

produced essentially the same program for two years with *no* budget, they could not understand why so much money was being spent for set construction and union electricians while no money was going to the artists that were covered.

And, of course, it was no longer "their baby." The station staff viewed themselves as overnight art experts. The studio segment was scripted by the station producer, who captured none of the excitement we thought the material deserved. But the time was short. The program had to get on the air. It was either condescend to the station's wishes or bite the hand that fed them. The group condescended, but would rather have bitten.

Production of the second program was worse. The station producers, now having a proprietary interest, did their own segments without the original group's encouragement or support. KERA's only other local production was a news program, and the production staff saw "Arts Eye" as a release for their own suppressed creativity. It became obvious that the group was being used for its credibility in the arts community and with the art critics as a means of defusing long-standing criticism that KERA did not provide any community arts programming.

After the second "Arts Eye" program on public television, the original producers did not even ask KERA if there was to be another edition of the program—they just didn't care.

OPUS TWO: "ART STUFF"

But they did care about the arts in Dallas, and about one another. The great thing about "Arts Eye" as a group was that it got the job done. Every month during those first two years, the cable programs were on. "We didn't sit around and conceptualize, or blue sky, or ask 'what if.' We just went and did it."

The group went back to its roots—back to cable, and no bucks, and little viewership. But they produced. The vehicle this time was "Art Stuff," a cooperative production of the Dallas Public Library and Dallas Community Access (the non-profit organization designated by the City to facilitate public access after Warner Amex sold the franchise).

Three hours each Monday evening are devoted to arts programming, most of it

live from the Library studio. Since June 1985, "Art Stuff" has cablecast over two hundred hours of theatre, music, artist interviews, video art and dance. The emphasis is on vitality, immediacy and involvement, rather than on a slick finished product. There is a lot more input this time around. Some "Arts Eye" producers have returned, but lots of new faces have appeared. Regular time slots are filled by theatre groups, dance and computer art critics, and artist interviews. John Leveranz is still a guiding force, joined this time by his wife Deborah, who is arts coordinator for Dallas Community Access. But many of the original "Arts Eye" producers are also on hand to lend either on-camera or technical support.

The important thing is that the arts in Dallas still have a vehicle in which to express themselves before an audience.

And there is still a vehicle available to newcomers to video to see if the medium is for them and, if so, to develop and refine their skills. Tapes are archived in the Fine Arts Division of the Dallas Public Library and will one day be available to the general public and to historians seeking primary source materials on the arts in Dallas.

The friendships of the "Arts Eye" and "Art Stuff" producers, forged in mutual deadlines and equipment failures, have led to a more vital art scene in Dallas; an art scene cross-fertilized by individuals who make it a point to stay abreast of and chronicle current activity in a rapidly-changing city.

John Held, Jr. is the librarian in the Fine Arts Division of the Dallas Public Library.

Bowie... Continued from Page 23

one of Ashford's six programs can be seen nearly every week on the channel.

"So often," Ashford points out, "educational innovators get exciting ideas about some new technology and try to sell it to teachers, parents, students, administrators without much success. In this situation, the need came first. Then we became aware of a resource here in the community that could meet that need."

Perhaps the key to the success of the

program at Kenilworth Elementary School is that the technology was used to meet an existing need, not forced upon the school or the community. Whatever the reason, everyone involved is already planning programs for the current year and eagerly anticipating the results.

Bonnie Walker is president of a Maryland consulting firm which specializes in developing educational media.

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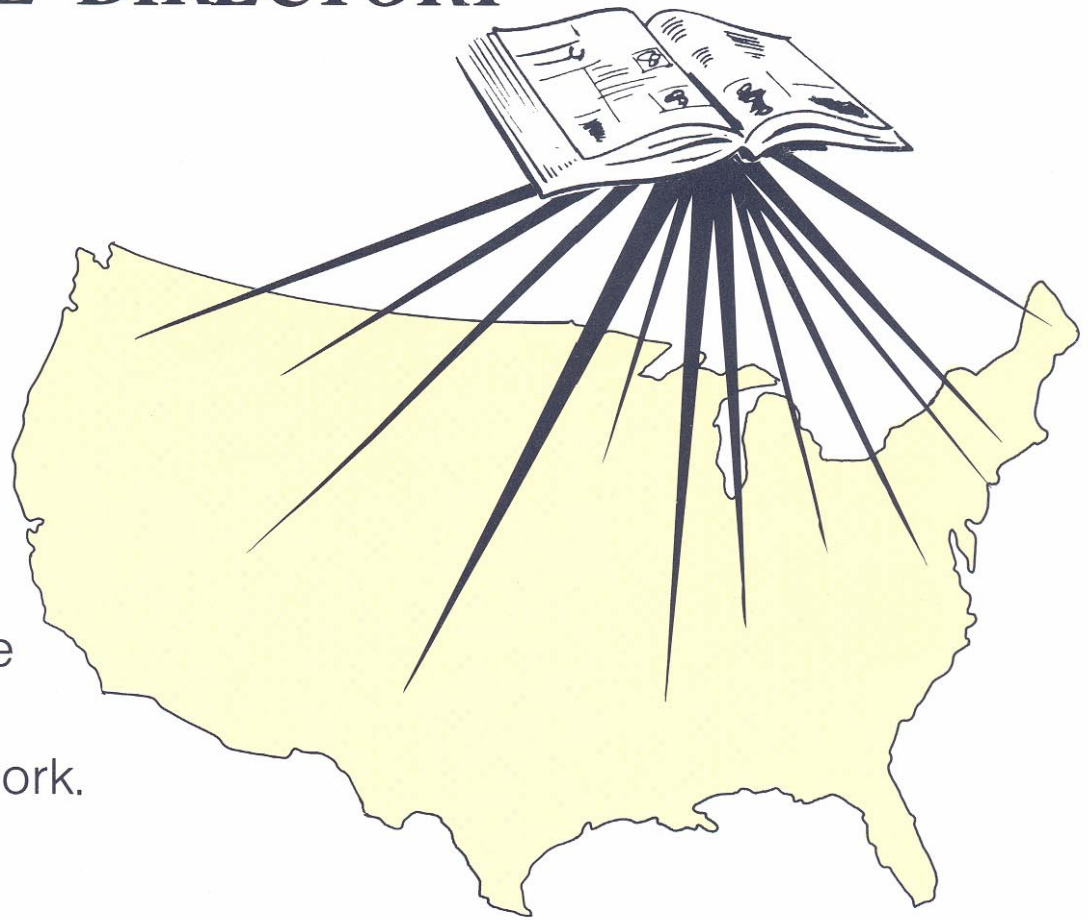
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